



WINNER

IN THE HEART OF THE YOUNG



Can't Get Enuff

Words and Music by Kip Winger and Reb Beach

and

 G5^{III}

 A5

 D5^V

 A5^{VI}

 G5^V

 B5^{II}
 and
 B5^{VI}

 A^V

 E^{IV}

Intro

Driving Rock

♩ = 96

Intro: E pedal in bass (w/synth, and drums)

(at Bridge)

E5

Hey, hey.

mp

Riff A

T
A
B

7 7 7 7 7 7 7 7 7

I can't get e - nuff.

p

7 7 7 7 7 7 7 7 7

* (w/volume pedal)

D5 G5 A5 G5 E5 D5 N.C.

Hey, hey.

Rhy. Fig. 1

ff

P.M. P.M.

7 7 7 7 7 7 7 7 7

E5 G5 D5 G5 A5 G5 E5 D5

Hey, hey. I can't get e - nuff. _

(end Rhy. Fig. 1)

P.M. P.M.---

Verse 1

E5 G5 E5 G5 N.C. D5 E5 G5 N.C. D5 E5

Hey, hey. You don't make it eas - y, _ you nev - er keep _ it straight,

Rhy. Fig. 2 (end Rhy. Fig. 2)

Gtr. 1

P.M.--- P.M. P.M. P.M.--- P.M. P.M.

G5 N.C. D5 G5 E5 G5 N.C. D5 G5 E5 G5 N.C. D5 G5 E5

but you're so damn sex - y, I can't keep a - way _ I need your love, _

P.M.--- P.M. P.M.--- P.M. P.M.--- P.M.

Ld. Fill 1

E5

P.M.-----|

T

A 2 2 1 0

B 3 0

Coda I

E5 G5 D5 G5 A5 B5

don't give up. _____ Can't get e - nuff of you _____ ba - by. _____

9 9 7 9 7 5 7 5 5 2 2 2 4 2 2 2 4 0 0 0 2

Bridge

E5 B5 A E B5 E5 B5 A

Can't get _____ e - nuff _____ of you ba - by. It's not _____

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

(4) 4 4 9 9 9 9 9 7 6 5 0 5 0 4 4 9 9 9 9 4 7 4 4 9 9 9 9 4 7 2 2 7 7 7 7 2 7

E B5 E5 B5 A E B5

_____ e - nuff, do you want _____ to give _____ me some? _____ Can't get _____ e - nuff, don't keep me wait -

6 5 0 5 0 4 4 4 9 9 9 9 9 7 6 5 0 5 0 4 4 4 9 9 9 9 4 7 2 2 7 7 7 7 9 7 6 5 0 5 0 4 4 4 9 9 9 9 4 7 2 2 7 7 7 7 9 7

2nd time to Coda II

E5 B5 A5 E5 G5 D5 G5 A5

ing. It's not _____ e - nuff. _____ Come on! Put it right here.

8va. _____

Gr. solo _____ loco _____

P.M. - 4 P.M. - 4 full full w/bar -11/2 (24)

(4) 4 4 9 9 9 9 9 7 6 5 0 6 7 7 9 9 2 2 7 7 7 7 7 7 5 5

G5 E5 D5 E5 G5 D5

8va...

Huh!

3

full

full

full

full

1/2

(9) 7 9 10 7 7 10

15 12 15 (15) 12 (15) 12 (15) 12 14 (14) 12 14 14

G5 A5 G5 E5 D5 E5

8va...

1/2

1/2

full

full

full

3 3 3

14 14 12 14

12 12 12 15

17 15 (17) 15 17

(22) 22 22 22 22 22 22 22 22 (22) 19 22

24 24 24

Harm.

w/bar

E5 A5 B5

D.S.S. al Coda II

I can't get e - nuff, I'm still hun - gry.

2 2 2 4

2 2 4

0 0 0 2

Coda II

Verse 3

G5 E5

e - nuff. It's al - right,

6 5 0 6 4 5 2

5 2

3 0

E5 G5 D5 G5 A5 G5 E5

nev - er e - nuff. I can't get e - nuff, I'm still hun - gry. And

8va.

full

17 (17) 16 15 14

D5 E5 G5 D5

ba - by give it up. (Hey - hey) don't you know?

15 14 12 14 12 14

G5 A5 G5 E5

Can't get e - nuff of you ba - by.

(14)

D5 E5 G5 D5

Come and get me. I

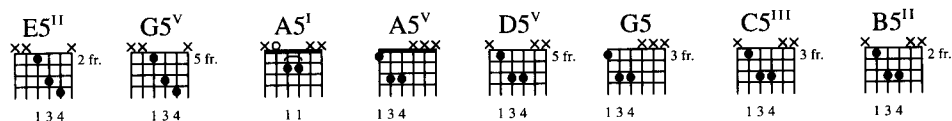
A.H. grad. bend full

A.H.

2 4 2 0 3

Loosen Up

Words and Music by Kip Winger, Reb Beach, Paul Taylor and Rod Morgenstein



Tune Gtr. down 1/2 step:

- (6) = E \flat (3) = G \flat
 (5) = A \flat (2) = B \flat
 (4) = D \flat (1) = E \flat

Driving Rock ♩ = 108

N.C.(E)

First system of musical notation for 'Loosen Up'. It includes a vocal line with the lyrics 'Huh, huh.', a guitar line, and a bass line. The guitar line features a melodic sequence starting with a natural C note, followed by a series of notes including a sharp F and a natural G. The bass line consists of a simple rhythmic pattern of eighth notes.

8va.-----

Second system of musical notation for 'Loosen Up'. It includes a vocal line with notes labeled E5, G5, A5, E5, G5, and D5. The guitar line features a melodic sequence starting with a natural C note, followed by a series of notes including a sharp F and a natural G. The bass line consists of a simple rhythmic pattern of eighth notes.

Rhy. Fig. 1

Third system of musical notation for 'Loosen Up'. It includes a vocal line with notes labeled E5, G5, A5, E5, G5, and D5. The guitar line features a melodic sequence starting with a natural C note, followed by a series of notes including a sharp F and a natural G. The bass line consists of a simple rhythmic pattern of eighth notes.

lose my mind. _____ I need_ to loos - en up. Loos - en up. _____

Rhy. Fig. 2

P.M. _____

[illegible]

Lead Fill 1

T 13 12 14 12

A

B

end Rhy. Fig. 2

C5 D5 D5 A5 G5 E5 C5 B5 A5 G5

ba - by won't_ you cut me loose? } Come on ev - 'ry - bod - y, ____ loos - en __ up. ____
time to start_ a par - ty. ____

P.M.-----

w/Lead Fill 2

2. C5 B5 A5 G5

loos - en __ up. ____ Loos - en up.

Uh! ____

Lead Fill 2

T 13 12 14 12

A

B

The 'Solo' section of the musical score for 'The Sound of Silence' is shown. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various musical notations including eighth notes, quarter notes, and rests. A 'Solo' instruction is placed above the first measure. The notation includes a wavy line indicating a vibrato or a specific playing technique. The bottom staff shows the corresponding guitar fretboard diagram with numbers 7, 7, 9, 7, 7, 9, 7, 7, 9, 7, 9, 7, 6, 7, 5, 7, 5, 7, 5, and (5) indicating the frets to be played.

Rhy. Fig. 3

gradual bend

1/2

The second system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first six notes, a '6' below the staff, and a final note with a '2' above it. The bottom staff is a bass line with fingerings: 10, 9, 10, 12, 10, 9, 11, 9, 10, 9, 10, 9. A slur covers the first five notes. A '1/2' with an arrow points to the 10th note. The system concludes with a double bar line, a 'Harm.' instruction, and a '+4' measure rest spanning four measures.

end Rhy. Fig. 3

w/Rhy. Fig. 3
8va.....

The musical score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes, with various articulations including slurs, accents, and wavy lines. The bass clef part contains a sequence of numbers: 19, 17, 19, 17, 20, 16, 17, 18, 19, 20, followed by two 'x' marks, then 12, 15, 12, 15, 12, 14, 12, 14, 12. Above the numbers are labels: 'full' above 19, 'full' above 17, '2' above 20, 'full' above 12, and '1/2' above 12. A dashed line labeled '8va.....' is positioned above the treble staff.

Coda

Outro Chorus
 w/Rhy. Fig. 2 (1st 7 bars)

D5 A5 G5 E5 C5

D5

Loos - en _ up. _ I need _ to loos - en up. Loos - en up. _

full

T T

5 4 2 5 3 2 0 5 3

7 (7) 5 7 9 7 9 7 7 8 10 12 11 10 9 10 11 12 10(10)

D5 A5 G5 E5 C5 B5 A5 G5 D5 A5 G5 E5

I need _ a lit - tle juic - ing up. _ I've been hang - in' from _ the noose, _

8va

very gradual bend

20 12

w/Lead Fill 4

C5 D5 D5 A5 G5 E5 C5 B5 A5 G5

ba - by won't _ you cut me loose? _ Come on ev - 'ry - bod - y, _ loos - en _ up. _

3

5 4 2 5 3 2 0 5 3

Lead Fill 4

T 13 12 14 14 12

A

B

E5 G5 A5 E5 G5 D5 E5 G5 A5

Loos-en up. ____ Loos - en up.

8va.....

full 1/2 full full full

7 (7) 5 7 5 12-14 12 12 14 (14) 15 15 (15) 12 15

E5 G5 D5 E5 G5 A5 E5 G5 D5

Ev- 'ry - bod - y, ____ ev - 'ry-bod - y. ____

8va.....

3 3

(15) 15 12 15 14 15 14 12 14 12 14 12 14 14

9 7 (7) 5

E5 G5 A5 E5

Yeah, ____ yeah. ____ Hey, ev - 'ry - bod - y, loos-en ____ up. ____

5 5 4 4 2 2

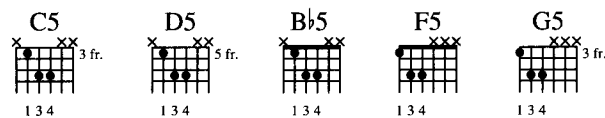
0 2 3 0 3 0

Verse 2:

I need it fast, I'm in need of the buzz.
 When we're all together, I'm in need of the buzz.
 Like a time bomb, I'm about to explode.
 We've got to come together, before I explode.
 I'm spending too many days under pressure.
 About to lose it, lose my mind.

Miles Away

Words and Music by Paul Taylor



Rock ballad ♩ = 88
Intro: piano only



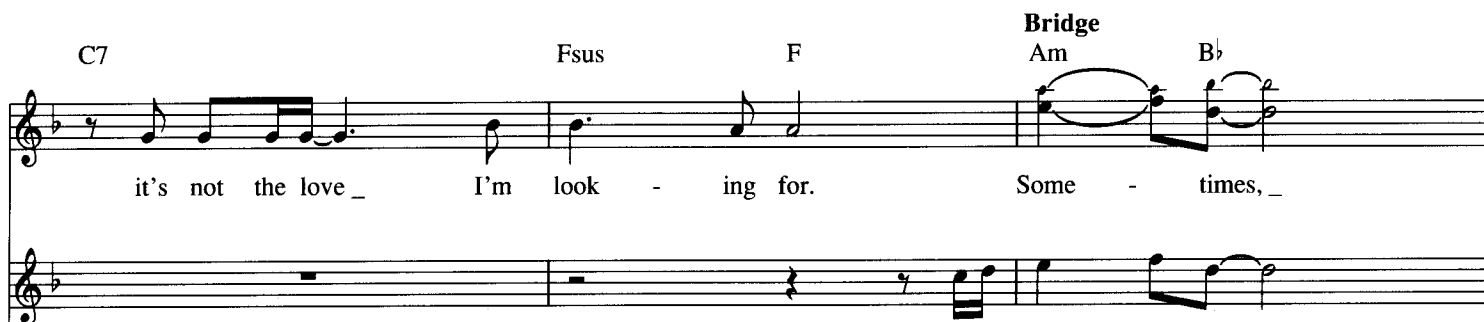
Verse

Gtr. Tacet

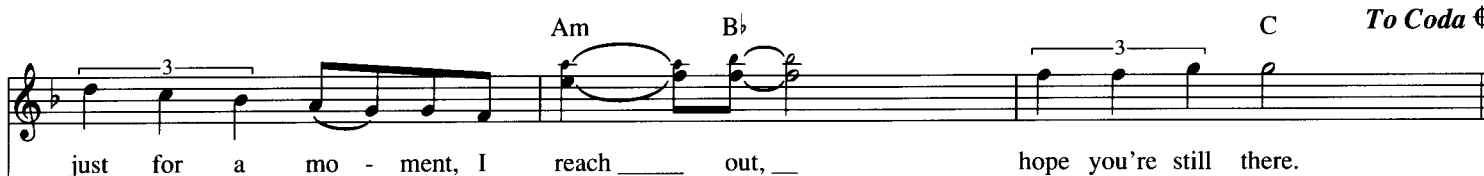
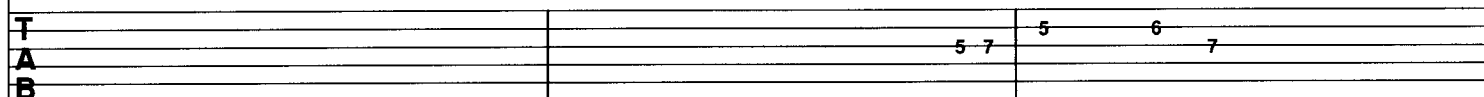
1. So this is love, ___ or so you tell ___ me, ___
2.3. See additional lyrics



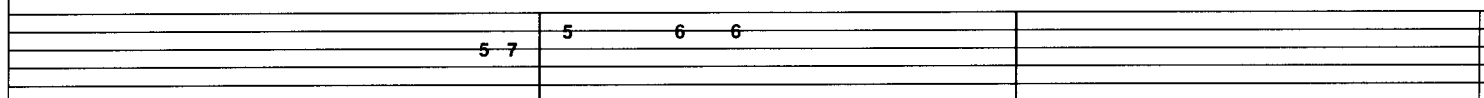
as you're walk-ing _ out the door. _ The months go by, ___ and I know for cer-tain,



it's not the love _ I'm look - ing for. Some - times, _



just for a mo - ment, I reach ___ out, _ hope you're still there.



Chorus

C5 D5 Bb5 F5 C5 D5 C5 Bb5

Miles a - way, __ no, you're nev - er turn - ing back. I just can't wait __ an - y - more. __

Rhy. Fig. 1

5 5 7 3 3 5 5 5 5 7 7 5 3
5 5 7 3 3 5 5 5 5 7 7 5 3
3 3 5 1 1 3 3 3 3 5 5 3 1

w/Lead Fill 1

F5 C5 D5 Bb5 F5 C5

Miles a - way, __ noth - ing left of what we had.

(3) 3 5 5 5 7 3 3 3 5 5
(3) 3 3 3 3 3 3 3 3 3 3 3
1 1 1 1 1 1 1 1 1 1 1

G5 D5 C5 Bb5 w/Rhy. Fill 1 (2nd time only) 1. (F) (G5)(Am)

Just when I need - ed you most, __ you were miles __ a - way. __

(end Rhy. Fig. 1)

7 7 7 5 3 5 5 5 3 1

Lead Fill 1

T
A
B

6 5 5 5

Rhy. Fill 1 Bb5

T
A
B

(3) 3 3 3 3 3
(3) 3 3 3 3 3
(1) 1 1 1 1 1

2.
F5 C5 **Bridge** G5 A5 B♭5

When times were tough, _____ and you were down and out, _____

F5 C5 G5

who was there by your side? _____ Now you're gone, I'm so

A5 B♭5 C5

tired of be-ing a - lone, _ with on - ly your prom - is - es. _____

P.M. ----- 1

Guitar Solo
w/Rhy. Fig. 1

C5 D5 B♭5 F5 C5

Yeah. _____

(Ld. Gtr.)

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a treble clef staff and a bass staff. The treble staff contains a melody with various chords indicated above it: D5, C5 Bb5, F5, C5, and D5. The melody includes a triplet of eighth notes and a half note. The bass staff contains a bass line with fingerings (0), 8, 6, 5, 5, 5, (5), 3, 7, (7), 5, (5), 10, 10, 10, 12, 10, 10, 12, 13, (13), 13, 10, 12. A 'full' chord is indicated above the 5, 5, 5, (5) sequence, and a '1/2' chord is indicated above the 7, (7), 5, (5) sequence.

The musical score for "D. S. al Coda" consists of two staves. The top staff is a single melodic line in treble clef, featuring various chords (Bb5, F5, C5, G5, D5, C5, Bb5) and a final measure marked with an asterisk and a fermata. The bottom staff is a guitar accompaniment in standard notation, showing fingerings (e.g., 13, 13 12 10, 13, 13, (13) 10, 12, (12), 12 10 12, (12) 10 12, 10 12 10) and dynamics (full, 1/2). The piece concludes with a double bar line and a repeat sign.

* (sustain note through 1st bar of D. S.)

Coda

Chorus

C5 D5 Bb5 F5 C5 D5 C5 Bb5

Miles a - way, _ no, you're nev - er turn - ing back. I just can't wait _ an - y - more. _

1st bar of D.C. 2)

w/Lead Fill 2 - 1st time only
w/Lead Fill 4 - 2nd time only

W/Lead 1 in 4 - 2nd time only

F5 C5 D5 Bb5 F5 C5

Miles a - way, _____ noth-ing left of what we had.

(9)
(3)
(1)

5 5 7
5 5 7
3 3 5

3 3 5 5
3 3 3 3
1 1 3 3

[illegible]

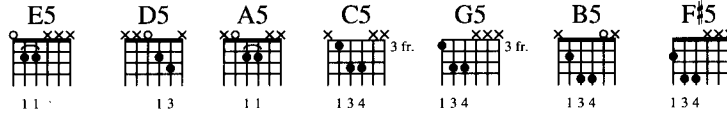
Lead Fill 4

T
A
B

12 13 13 15 12 15 14 15

Easy Come Easy Go

Words and Music by Kip Winger



Moderate rock ♩ = 118

Tune Gtr. down 1/2 step:

(6) = E♭ (3) = G♭

(5) = A♭ (2) = B♭

(4) = D♭ (1) = E♭

E5 D5 A5 E5

Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

D5 A5 E5 D5 A5 E5

P.M. P.M. P.M. P.M. P.M.

Verse 1

E5

w.Rhy. Fig. 1

D5 A5 D5 A5

1. If you start to feel like there's no time to waste,

(end Rhy. Fig. 1)

P.M.

E5 D5 A5 E5 D5 A5

ba-by, try to let go. There's noth - ing that strong, that

can't break your heart. Eas - y come, eas - y go. And, the

Bridge

Verses 2, 3 & 4

C5 w/Lead Fill 1 G5 D5 E5 w/Rhy. Fig. 1 D5 A5

on - ly, on - ly, on - ly way you'll find it, 2. is if you're not dig- ging too deep, __ though it's

Rhy. Fig. 2 (end Rhy. Fig. 2) 3. 4. See additional lyrics

Bridge

E5 D5 A5 E5 w/Rhy. Fig. 2 and Lead Fill 1 D5 A5

eas - i - er said __ than done. _____ You've got to feel it __ in your blood. _ Play the

E5 D5 A5 C5 G5 D5

game like you've al-read-y won. __ And you'll on - ly, on - ly, on - ly own it when you say ...

(2nd time) that you'll

Chorus

(C5) (G5) D5 Dsus4 (D) (C5) (G5) D5 Dsus4 (D)

Eas- y come, _ eas- y go, _ this won't break _ my heart, __ don't you know?

P.M. P.M. P.M. P.M.

Lead Fill 1

8va

To Coda ♯

(C5) (G5) D5 Dsus4 (D) C5 G5 D5 w/Rhy. Fill 1 (2 times only)

Some- times high, __ some- times low. __ Eas- y come, __ eas - y go.

P.M. P.M.

1. w/Rhy. Fig. 1 (first 4 bars only)

E5 D5 A5 E5 D5 A5

Yeah!

2. Solo

B5 A5 E5 B5 A5 E5

full 1/2

Rhy. Fill 1 D5

T
A
B

(3)
(2)
(0)

3 3 3
2 2 2
0 0 0

0 1

B5 A5 E5

12 11 14 12 12 12 12 11 9 7 9 11 12 11 9 7 9 7 5 4 5 4 5 4

7 5 7 5 0 6 4 6 9 7 6 4 6 4 4 (4) 9

4 4 2 4 4 2 2 0 2 2 0 6 2 2 0 6 0 1

F#5 A5 D.S. al Coda

14 14 11 12 11 14 12 12 10 11 9 7 9 9 9 9

4 4 2 4 4 2 2 0 2 2 0 6 2 2 0 6 0 2

P.M. P.M.

Coda

(C5) (G5) D5 (C5) (G5) D5

⊕ w/Rhy. Fig. 3 (4 bars)

Eas- y come, eas - y go.

Rhy. Fig. 3 (end Rhy. Fig. 3) Solo

full

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

10 12 12 12 12 10 12 12 12 12 10 12 12 12 10 12 12 12

une Gtr. down 1/2 step

= E \flat ③ = G \flat

= A \flat ② = B \flat

= D \flat ① = E \flat

Rainbow In The Rose

Words and Music by Kip Winger and Reb Beach

Chord diagrams for guitar:

- E \flat 5: 1 3 4
- D \flat 5: 1 3 4
- A5: 1 1
- F5: 1 3 4
- G5: 1 3 4
- D5: 1 3
- G \flat 5^{1X}: 1 3 4
- C5: 1 3 4
- D5^V: 1 3 4
- E5^{M1}: 1 3 4
- F5^{M11}: 1 3 4
- A \flat 5^{1X}: 1 3 4
- G5^X: 1 3 4
- B \flat 5: 1 3 4
- G \flat 5: 1 3 4
- A \flat 5: 1 3 4

Moderate rock ♩ = 94

Rhy.

Fig. 1

Gtr. II

(end Rhy. Fig. 1) w/Rhy. Fig. 1

Guitar notation for the first section, including chords (A5, F5, G5), dynamics (f, full), and fret numbers (8, 7, 5, 7, 5, 7, 8, 5, 15).

Verse

1st time Gtr. 1 tacet, 2nd time play

Rhy. Fig. 2 (4 times)

Vocal and guitar notation for the verse, including lyrics: "1. Deep in - side, my hun - ger", "2. See additional lyrics", "grows.", "I've got to find", "The rain - bow in the rose.", "Some-where the spir - it shines", "let ring". Includes guitar chords (A, B \flat , C, B \flat , Dsus2) and fret numbers (13, 12, 15, 12, 13, 12, 14, 12, 13, 12, 14, 5, 7, 7, 7, 5, 7, 5, 7, 7, 7).

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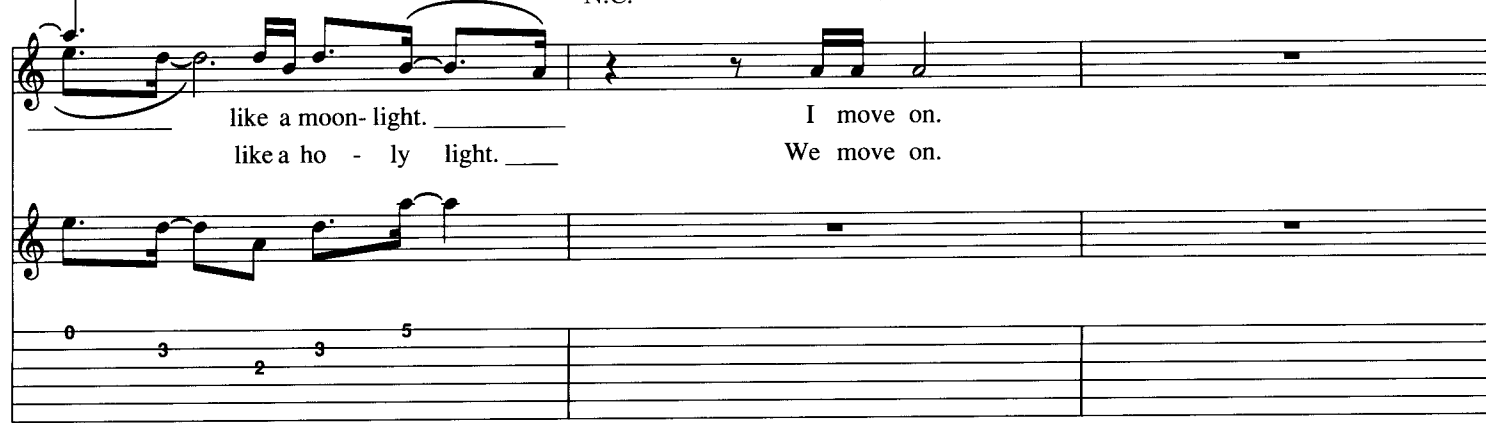
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N.C.

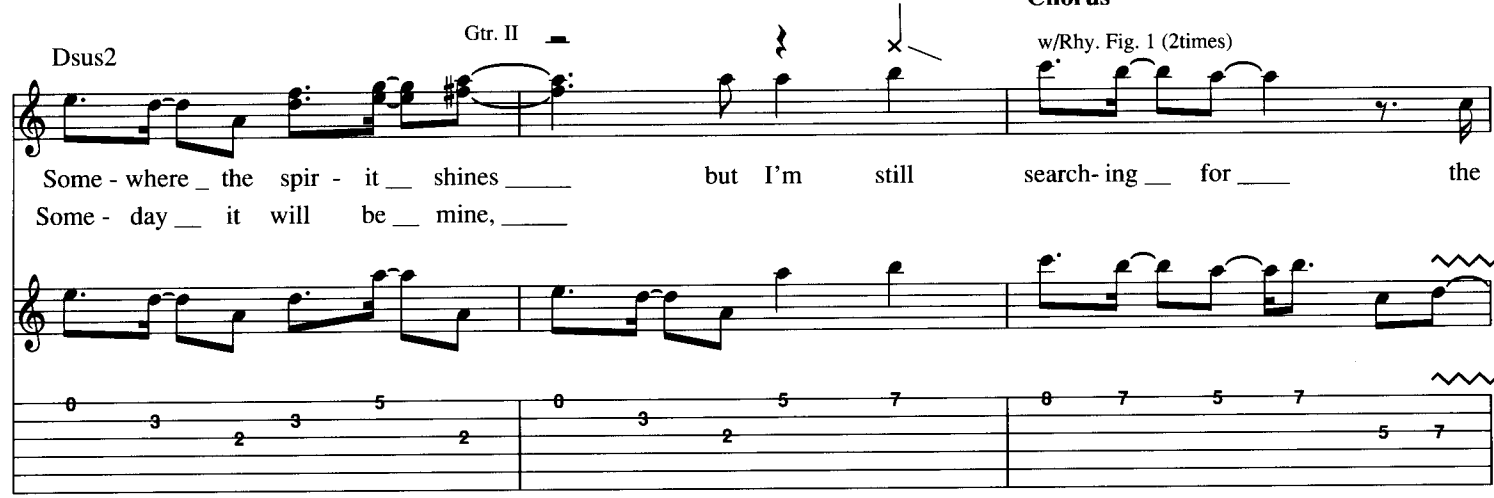
like a moon- light. _____
like a ho - ly light. _____

I move on.
We move on.




Chorus

Some - where _ the spir - it _ shines _____ but I'm still search- ing _ for _____ the
Some - day _ it will be _ mine, _____




rain - bow _ in _ the rose, _____ rain - bow _ in the rose. _____ If



A5 F5 G5 D5 F5 G5 A5 F5 G5

*P.M. *P.M. *P.M. *P.M. *P.M.



you can lead _ the way, _ you know, ba - by, I _ will fol - low. _____ Search- ing _ for, _ I'm still



8va

Gtr. I

loco

E5

F5

N.C.

5 + +

8va

6

(22) 19

17 19 17 16

17 15

13 12

(12)

7 8 10

7 9 10 12 14 10 9 10 12

9 11 12

10 12 13

10 12 14 15 17 19

17 19 20

17 19 20

T T

T T

Gtr. II

1/2

P.M.

P.M.

P.M.

(cont. in slashes)

0 1 0 4 0 4

4

2 3 2

5

2 2 5

2 2 3

2 2 0

2 2 0

3 3 3 3

1 1 1 1

3 1 3 0

Chorus

B \flat 5

G \flat 5

A \flat 5

B \flat 5

G \flat 5

A \flat 5

B \flat 5

G \flat 5

A \flat 5

P.M.

P.M.

P.M.

*P.M.

P.M.

P.M.

P.M.

Search-ing _ for _ the rain - bow _ in _ the rose. _

8va

full

21 20 10 20

18 20

21 19 10

20 18

21

20 21 20

21

B \flat 5

G \flat 5

A \flat 5

B \flat 5

G \flat 5

A \flat 5

*P.M.

*P.M.

*P.M.

If you can lead _ the way, _

8va

loco

full

full

(21)

21

18

21 18

10

20

20

(20) 18

20

18

18

20

18

20

E♭5 G♭5 A♭5 B♭5 G♭5 A♭5 D♭5

ba-by, I _ will _ fol - low _ to find the rain-bow. _ I'm just look-ing through _ the win-dow at the

9 8 6 8 6 8 9 7 6 8 6

G♭5 IX A♭5 IX (cont. on staff) N.C.

rain - bow _ in _ the rose. _

*8va

Gtr. I 3 3

**Gtr. II

*w/bar

14 14 16 18 16 14 15 17 15 15 15 18 15 18 19 18 16 15 17 15 16 13 15 16 15 13 13 15 13 16 (16) (14)

*8va applies to Gtr. I only.

**Gtr. II in italics.

*Both Gtrs.

⑥5fr. B♭ ⑥7fr. B ⑥9fr. C♯ ⑥8fr. C

11

⑥5fr. B♭ ⑥7fr. B ⑥9fr. C♯ ⑥8fr. C

A.H. (15ma)

1/2 full

(11) 6 8

(6) 6fr. B \flat (6) 7fr. B (6) 9fr. C \sharp (6) 8fr. C

w/bar

Rhy. Fig. 3 (6) 1fr. F 3fr. G 4fr. A \flat (5) 1fr. B \flat 3fr. C 4fr. D \flat 6fr. E \flat 5fr. D \sharp 3fr. C 1fr. B \flat (6) 4fr. A \flat

Harm. (15ma) A.H. 8va. full A.H. semi-harm. full 1/2

2.7 (2.7) 15 15 13 13 13 (13) 15 (15) 10 16 13 16

w/Rhy. Fig. 3 N.C. 8va. loco (5) 6fr. E \flat 5fr. D \sharp 3fr. C 1fr. B \flat (6) 4fr. A \flat

(13) (13) 10 10 8 10 8 6 6/8 (0) 10 8 9 9 8 6 10 8 10

(5) 8fr. F 6fr. E \flat 5fr. D \sharp 4fr. D \flat

full full full full full full full full

(10) (10) 15 13 15 (15) 13 15 (15) 15 13 15 13 13 16 13 13 12 15 13 15 13 15 13 15 15

3fr. C (6) 1fr. F 1fr. F 3fr. G 4fr. A \flat (5) 1fr. B \flat

P.M. 8va.

full full full full full full full full full full full full

(15) 16 13 16 13 13 13 13 13 13 10 8 8 10 13 13 13 13 21 21 (21) 18 18 10 21 20 20

⑥ 1fr. F 3fr. G 4fr. A \flat 6fr. B \flat

8va. loco

T 3

20 10 16 13 11 13 11 9 12 10 13 11 10 11 10 13 11 11 (11)

④ 3fr. F ⑤ 3fr. C 4fr. D \flat 3fr. C 4fr. D \flat 6fr. E \flat 5fr. D \sharp 3fr. C 1fr. B \flat

P.M. P.M.

(8va) A.H. A.H.

full

10 10 10 10 10 10 0 10 0 (0) (0) 0 6 0 6 0 6 0 6 6

⑥ 1fr. F 3fr. G 1fr. 3fr. F G 4fr. A \flat ⑤ 1fr. B \flat

8va. P.M.

full

T T T T T T T T T

16 16 13 10 13 16 13 11 16 13 11 13 10 11 10 13 11 13 15 10 15 13 10 15 10 13 10 0 10 6 (0) (0) 0 (0) 6

3fr. C 4fr. D \flat 6fr. E \flat 5fr. D \sharp 3fr. C 1fr. B \flat

full

8 10 0 0 10 10 (10) 13 15 13 13 15 13 19 15 13

⑥ 1fr. F 3fr. G 1fr. 3fr. F G 4fr. A \flat ⑤ 1fr. B \flat

P.M. loco

full full 1 $\frac{1}{2}$ full full full full

13 16 13 16 10 10 16 10 16 15 16 15 15 (17) 13 11 13 16 15 (15) 15 (15) 15 13 15

Fade out

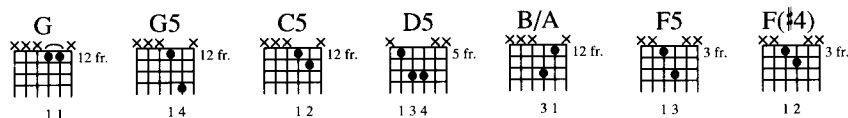
Verse 2

In the howling wind . . .
I first heard the voice.

To be free again. And it said . . .
Find the rainbow in the rose.

In The Day We'll Never See

Words and Music by Kip winger, Reb Beach, Raul Taylor and Rod Morgenstein



Free time

Tune Gtrs, down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

(Keys and bass)

Voicings used for chords written in slash notation

N.C.

(Approx. 8 seconds)
 (w/heavy delay) full full full full full 1 1/2 A.H. -1 w/bar
 T A B
 5 (5) (5) 8 (8) (8) 15 (15) (15) x x
 -1 1/2 A.H. (8va) *Harm. -1 + Harm. ** +1/2 (8va) -1
 w/bar -1 1/2 A.H. *Harm. -1 T 3 3 4 (4) (4)
 2 (2) (2) 2 7 (7) 19 17 14 17 14 17 14 15
 *Depress bar before striking note. ** Pull bar up.

Moderately ♩ = 130

Rhy. Fig. 1

G5 N.C. C5 D5 B♭5
 0 3 5 0 5 7 0 2 0 3 0 1 5 7 7 7 9
 (0) 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

[illegible]

8va. D5 B \flat 5 N.C. C5 N.C. w/Rhy. Fig. 1 (1st 2 bars only) G5

The first system of musical notation for 'The Sound of Silence' by Simon and Garfunkel. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, the notes are labeled with chord symbols: D5, B \flat 5, N.C. C5, N.C., and G5. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. There are also some markings like '8va.' and 'w/Rhy. Fig. 1 (1st 2 bars only)'. The system ends with a double bar line.

8va... N.C. C5 D5 Bb5 D5

w/Rhy. Fill 1

full

(22) 19 18 20 17 18 17 19 20 (20)

(Gtr. II out)

Verses 1 and 2

Verses 1 and 2

Dsus2 D5 B \flat D5 Dsus2 D5 C5

1. I was born _____ un - to the Earth. _____ Ma - ma died _____ on the

2. See additional lyrics

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M.

9 7 6 6 6 7 5 9 7 5

5 5 5 5 5 5 x x x 7 5 5 5 5

Fill 1

8va

6

3

T

A

B

14 15 17

15 17 18

15 17 18 17

Rhy. Fill 1

C5 D5 C5 Bb5

	T	A	B
1	(5)	7	5
2	(5)	7	7
3	(3)	5	5
4		7	5
5		5	5
6		3	1
7			
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100			

B \flat sus2 D5 Dsus2 D5 B \flat D5

night of my birth, I grew up with no place to jam. Just

P.M. P.M. P.M. P.M. P.M.

Dsus2 D5 C5 B \flat sus2 A5 D5 A5 G5

hear - in' the talk, some-one re - mem - ber - ing. When all the chil - dren sang
The world is spin - ning round.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A7 G C5 A5 D5 A5 G5 E7/A A5

and all you heard was the word. It's
The light of the moon is now the tear of the clown. Hear the word,

P.M. P.M. P.M. P.M. P.M. P.M.

D5 A5 G5 A7 G A7 F(#4) F5 F(#4)

fun - ny how we've changed. We're get - ting clos -
it's com - ing down.

P.M. P.M. P.M. P.M. P.M.

To Coda ♢

Chorus

w/Rhy. Fig. 1

F5 N.C. G5 N.C. C5

er... To the day we'll nev - er see the ris - ing sun.

*8va. Riff A

Gtr. II

Gtr. I

dim.

(4) 5 18 20 17 22 20 20 19 17 (17)

(3) 3 3 5 0

* 8va = Gtr. II only

D5 Bb5 N.C. C5 N.C. G5

It's set-ting in the day we'll nev - er see.

(end Riff A) Riff B

8va.

18 20 17 22 20 19 17

N.C. C5 D5 Bb5 N.C. C5 N.C.

What have we done?

8va.

(end Riff B)

full

(17) 19 18 20 17 18 17 15 19 20

2.

w/Rhy. Fig. 1

w/Riff A

G5 N.C. C5 D5 Bb5 N.C. C5 N.C.

we'll nev - er see. We're get - ting clos - er... to the day

G5 N.C. C5 D5 Bb5

we'll nev - er see the ris - ing sun. It's

N.C. C5 N.C. w/Rhy. Fig. 1 (1st 2 bars only) G5 N.C. C5 D5 E♭5 w/Rhy. Fig. 2

set - ting in the day _____ we'll nev - er see. _____ What have we done? _____

E♭

Gtr. I Gtr. II

let ring ----- let ring -----

G5 G C D5 **Guitar solo** w/Rhy. Fig. 2 D5 Dsus2 D5 B♭ D5

P.M. >

12 15 13 (13) 10 9 (9) 10 9 12 12 9 (9) (9) 12 12 x x 15 17

Dsus2 D5 8va. C5 B♭sus2 D5 Dsus2 D5 B♭

- 1 w/bar - 1 full full

D5 Dsus2 D5 C5 B♭sus2 **D.S. al Coda** A5

8va. loco full full full

(10) (10) 18 (10) 17 20 19 18 17 22 17 22 22 (22) 22 (22)

The

Rhy. Fill 2 C5 D5 C5 E♭5

T					
A	(5)	7	7	7	5
B	(5)	7	7	7	5
	(3)	5	5	5	3

Coda Φ F(#4) F5 F(#4) F5 w/Fill 2 ④ open D

get - ting clos - er to the day

(Get - ting clos - er.)

Chorus

w/Rhy. Fig. 1 (till fade)

w/Riff A (3 times)

N.C. G5 N.C. C5 D5 Bb5

we'll nev - er see the ris - ing sun. It's

N.C. C5 N.C. G5 N.C. C5

set - ting in the day we'll nev - er see. What have we done?

D5 Bb5 N.C. C5 N.C.

In the day

Gr. III 8va. loco

(Spoken:) What have we done?

15 18 20 10 17 15 17 15 13 11 11 10 11 10 12 10 9 12

G5 N.C. C5 Bb5

we'll nev - er see the ris - ing sun. It's

(Gr. III out)

(Gr. III out)

(12)

(12)

Fill 2 8va.

Fill 2 8va.

T 10 20 17

A

B

N.C. C5 N.C. w/Riff B G5 N.C. C5

set - ting in the day _____ we'll nev - er see. _____ The time has come. _

D5 Bb5 N.C. C5 N.C. w/Riff A (till fade) G5

_____ The time has come. _____
(In the day _____ we'll nev - er see. _

Gtr. III

5 7 7 7 7 7

N.C. C5 D5 Bb5 N.C. C5 N.C.

_____) In the day _

7 7 7 7 7 7 7 12 14 12 14 13 15 15 15 5 7 7 8 3 5 3 5 3 (3)

G5 N.C. C5 D5 Bb5

_____ we'll nev - er see. _____ 8va _____

T T

10 12 14 12 10 9 14 12 10 9 9 10 14 12 14 12 12 12 10 10 10 12 15 12 15 17 18 15 17 18 15 17 19 20 22

N.C. C5 N.C. G5

In the day we'll nev - er see.

8va.....

loco

T T T T *

8 10 7 10 12 10 9 7 10 12 10 9 7 9 10 12 7 9 10 9 10 12 14 12 10 9 10 12 10 12

N.C. C5

8va.....

6 5 7

T T * * T T

17 15 13 12 14 12 10 9 10 12 13 15 17 13 15 17 18 17 15 13 15 17 20

D5 Bb5

8va.....

3

T T * T T T T

17 15 13 17 20 17 15 13 20 17 15 13 15 17 20 17 15 17 18 17 18 17 15 13

N.C. C5 N.C.

In the day we'll nev - er see. *Fade out*

8va.....

loco

full

T * T

15 17 15 13 12 15 17 15 13 15 17 17 18

Verse 2

Crucify while you stand by.
 You hear the call, don't blink an eye.
 Where will you go? Nowhere to run.
 What can be saved when the damage is done?

Under One Condition

Words and Music by Kip Winger and Reb Beach

Chord diagrams for guitar:

- B**: 1 3 3 3
- Bsus4**: 1 3 3 4
- G5**: 1 3 4 (3 fr.)
- E5**: 3 4
- A5**: 1 1
- G#5**: 1 3 4 (6 fr.)
- G#5**: 1 3 4 (4 fr.)
- E5**: 1 3 4 (2 fr.)
- F#5**: 1 3 4
- F#5**: 1 3 4 (4 fr.)

Intro

Slow rock ♩ = 80

Synth. and Percussion

Intro musical notation (Synth. and Percussion):

Rhy. Gtr.

B

Bsus4

G5

E5

B

Bsus4

G5

A5

E5

Rhythm guitar and bass notation for the Intro section:

Verse 1

*(C#m7)

(B4-3)

Verse 1 musical notation (Vocal and Bass):

1. She's look-ing in the eye of a mind made ___ up that the pain will _ last _ for -

2. See additional lyrics

(clean w/flange and delay)

*Chords implied by bass and keyboards.

(N.C.)

(C#m7)

Verse 1 musical notation (Vocal and Bass):

e - er. And he's head-ed for a heart all closed ___ up. ___ Will you

(B4-3) (N.C.) (B5) **Bridge** (G#m7)

ev - er o - pen up? ___ She said: ___ "Nev - er!" ___ What is the se - cret to

(G#m/C#) G#5 (G#m7) (G#m/C#) E5

keep-ing your head ___ and your prom - is - es? ___ Oh! ___

Chorus B Bsus4 G5 E5 B Bsus4 G5 E5

"I'll mend ___ your bro-ken heart," { she said } "Un-der one con-di - tion. If I

{ he said }

B Bsus4 G5 E5 B Bsus4 G5 A5 E5

lift you _ up, _ you'll nev-er let me down. ___ Dar-lin', un-der one con-di - tion."

G#5

G5

E5

Solo
Bm

"This is my one, _

this is my one _ con - di - tion."

Lead Gtr. II

Rhy. Gtr.

E7

Bm

8va.....

E7

12 10 12 17 17 (17) 10 (16) 14 16 14 17 17 14

full full 1/2

7 7 7 5 7 4 7 7 4 7 5 7 (7)

grad. bend full

7 7 7 10 10 7 10 7 10 9 (9) 7 (6) 6 7 5 6 7 5 5 8

full G5 Lead Gtr. II A5 B5

0 0 0 5 5 3 2 2 0 4 4 2

F#5

G5

A5

(6) 7 7 9 7 9 11 10 12 12

1/2 full

(4) 4 4 2 5 5 3 2 2 0

(G♯m7)

(G#5/C#) G#5 (G#m7) (G#5/C#) E5

— more an - swer. — It is all they ev - er want - ed. — Oh! —

4 6 6 6 6 6 6 6 7 7
6 6 6 6 4 4

4 6 6 6 6 6 6 6

4 6 6 6 6 6 6 6 5 5
4 4 2 2

B

[illegible]

B Bsus4 G5 A5 E5 B Bsus4 Rhy. Gtr. G5 E5

this is my one __ con-di - tion; that if I let you __ in __ you'll nev-er push me out. __

full 14 (14) full full

4 5 4 4 4 2 5 2 2 4 5 4 4 2 2 3 0 0

B Bsus4 G5 A5 E5 G#5

Dar - lin, un - der one, dar - lin, un - der one con - di - tion. I'll mend your

8va. full 13 (19)

13 14

G5 E5 B Bsus4 E5

bro - ken __ heart. __ Dar - lin', one con - di - tion. __ If I

8va. full 16 (16) 14 17 16 14 16 9 7 9 7 9

3 1/2

B Bsus4 G5 E5 B Bsus4 G5 E5

lift you __ up, __ don't let me down, __ dar - lin' un - der one con - di - tion.

Verse 2:

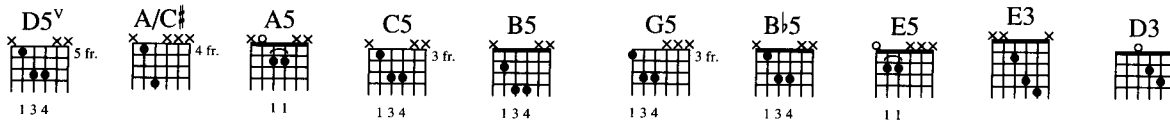
She stares at the sky
 Wondering why the night
 Isn't telling her, "Believe him."
 If he could only read to her
 The pages of his heart,
 She could see they feel the same.

Bridge 2:

Learning the secret to keeping
 Their heads and their promises.

Little Dirty Blonde

Words and Music by Kip Winger and Paul Taylor



Moderately ♩ = 80 (♩ = $\frac{3}{4}$)
Tune Gtrs. down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

* (Em) D5 A/C# A5 C5 B5 A5G5 A5 (Em) 8va

T
A
B

Rhy. Fig. 1

T
A
B

*Parentheses show implied chords not played by the guitar.

8va D5 A/C# A5 C5 B5 G5 A5 Bb5 B5

full 1/2

(12) 15 17 15 17 17 5 7 7 5 7 7 5 5 7

She was a

(end Rhy. Fig. 1)

(2) 2 4 2 4 5 4 0 0 2 0 5 5 5 4 5 2 3 4 4 2 3 2 3

(Em)

clas - sic case, _ a ba - by face, _ all dud - ed up, _ kind of out of place. ____

2. See additional lyrics

E5 D5 A5

(Em)

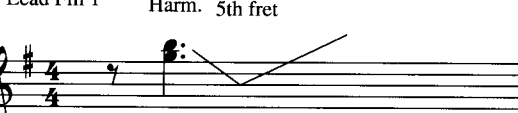
Out to show the world _ she was so bad. _ (So bad,) _ I thought I had it sust, _ it was on- ly lust. _ She's _

D5 A5

[illegible]

Lead Fill 1

Harm. 5th fret



w/bar

Harm.

T

A

B

Bridge

B5 B6 B5 D5 A5 A6

— this love? — No, it's an-y - thing — but love. — But, I just can't shake the

(2) 4 4 4 4 4 4 4 3
(2) 4 4 4 4 4 4 4 2
(0) 2 2 2 2 2 2 2 0

Chorus
w/Rhy. Fig. 1
(Em)

E5 D5 A/C# C5 B5 A5 G5 A5 (Em)

fe - ver. — The lit - tle dirt - y blonde, — the girl's as cold — as the night is long. —

(2) 2 5
(4) 4 2

To Coda ♯ w/Rhy. Fig. 1 (1st 3 bars)
(Em)

A/C# C5 B5 G5 A5 Bb5 G5 D5A/C# A5

Lit-tle dirt - y blonde, — the thrill is o - ver and my luck is gone. — The lit-tle dirt - y blonde. — Play, boy!

w/Lead Fill2
B5 A5 G5 A5 D5 A/C# C5 B5 G5 A5 Bb5 B5

The lit-tle dirt - y blonde — has got me up all — night.

5 5 4 2 3 4
5 5 4 2 3 4
3 3 2 5 0 1 2 3 4

Lead Fill 2 8va.


full 1/4 full

15 15 12 12 15 12 12 12 14 12 14

Solo (C#m)

The score consists of three systems. The first system shows a guitar melody on a treble clef staff in C# minor, with a key signature of one sharp (F#). The melody includes various rhythmic values, including eighth and sixteenth notes, and rests. A wavy line indicates a vibrato effect. A fretboard diagram below the staff shows the fret numbers for the melody: 9, 11, 11, 9, 11, 11, 11, 9, 11, 11, 12, 11, 9, 9, 12, 9, 12, 12. A '1/2' note is indicated above the 11th fret. The second system shows a guitar melody on a treble clef staff in C# minor, with a key signature of one sharp (F#). The melody includes various rhythmic values, including eighth and sixteenth notes, and rests. A wavy line indicates a vibrato effect. A fretboard diagram below the staff shows the fret numbers for the melody: 9, 11, 11, 9, 11, 11, 11, 9, 11, 11, 12, 11, 9, 9, 12, 9, 12, 12. A '1/2' note is indicated above the 11th fret. The third system shows a guitar melody on a treble clef staff in C# minor, with a key signature of one sharp (F#). The melody includes various rhythmic values, including eighth and sixteenth notes, and rests. A wavy line indicates a vibrato effect. A fretboard diagram below the staff shows the fret numbers for the melody: 9, 11, 11, 9, 11, 11, 11, 9, 11, 11, 12, 11, 9, 9, 12, 9, 12, 12. A '1/2' note is indicated above the 11th fret.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a complex melody with many triplets and a descending chromatic line. The piano part is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a simple melody with a descending chromatic line. The score is divided into two systems. The first system includes a guitar part and a piano part. The second system includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a complex melody with many triplets and a descending chromatic line. The piano part is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a simple melody with a descending chromatic line. The score is divided into two systems. The first system includes a guitar part and a piano part. The second system includes a guitar part and a piano part.

* play as straight 

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two systems, each containing a guitar staff and a piano staff. The guitar part is in E minor (Em) and features a complex melodic line with triplets, a "w/bar" (with bar) section, and a "full" section. The piano part is in G major and features a simple harmonic accompaniment. The score is divided into two systems, each with a guitar staff and a piano staff.

Lead staff: Treble clef, key of D major. Melodic line with triplets and slurs.

Bass staff: Bass clef. Fretboard pattern with numbers: (12) 12, 15 12, 12, 14, 14, 14 12, 15, 17, 17, 15 17, (17)(17) 15, 17, 17, 15 19, 19. Slurs labeled 'full', '1/2', and '1 1/2'.

Coda

w/Rhy. Fig 1 (1st 3 bars)

Chord symbols: (Em), D5 A/C#, C5, B5, A5 G5 A5, (Em), D5 A/C#, C5.

Lyrics: The lit - tle dirt - y blonde, _ wrap me up _ in her legs so long. The lit - tle dirt - y blonde. _

w/Rhy. Fig 1

w/Rhy. Fig 1

Chord symbols: C5maj7, C5, D5, D5(9), D5 (Em).

Lyrics: What can I do? _ I got my hands dirt - y. _

Lead Fill 3

Treble staff: Treble clef, key of D major. Melodic line with triplets.

Bass staff: Bass clef. Fretboard pattern with numbers: 9, 7 9, 8 10 8, 9 7, 9 9.

Rhy. Fill 1

C5 C5maj7 C5 D5 Dsus2 D5

Treble staff: Treble clef, key of D major. Rhythmic pattern with chords.

Bass staff: Bass clef. Fretboard pattern with numbers: (5) 4, 5 5, 3 2, 5 5, 3 2, 2 2, 2 2, 2.

w/Rhy. Fill 1 8va.....

Begin fade out

8va.....

8va.....

Verse 2:

For good, I misunderstood.
 You don't look for love in her neighborhood.
 Well, I guess I stayed just a little too long.
 Too bad.
 She won't talk to me, she won't talk to me,
 And my addiction won't let me be.
 It just leaves me down, down on my knees.

Bridge:

Begging for the love that's anything but love.
 Now I can't shake the fever.

Baptized By Fire

Words and Music by Kip Winger and Reb Beach

Tune Gtr. down 1/2 step:

⑦ = B \flat ③ = G \flat

⑥ = E \flat ② = B \flat

⑤ = A \flat ① = E \flat

④ = D \flat

Fast $\text{♩} = 152$

N.C.

* Solo Gtr. Introduction

Play 3 times

mp

* 7 string Gtr.

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Moderate rock ♩ = 100

Rhy. Fig. 1

Intro

E A5 E5 A5 E A5 E5 A5 E A5 E5 A5

w/Rhy. Fig. 3

B5 A5 N.C. B5 A5 F#5 E5 F#5 B5 A5 F#5 E5 F#5

dia - monds _ and furs. _____ We've seen _ you work - in' _ on ev - 'ry guy _ in this town.

(end Rhy. Fig. 3)

* w/Rhy. Fig. 1

B5 A5 F#5 E5 F#5 B5 A5 N.C. E A5 E5 A5

Trad - ing _ your voo - doo _ for the bi - ble _ of who's who. _ All of your dreams _ you're

* w/very heavy delay.

E A5 E5 A5 E A5 E5 A5 E A5 E5 A5 E5

search - ing for gold. _ I'm not _ too blind _ to see _ your kind. _ You were

Chorus

w/Rhy. Fig. 2

N.C.

w/Rhy. Fig. 2A (3 times)

bap - tized _ by fire, _____ paint - ed _ by rain. You're un - der _ the spell,

Substitute Rhy. Fill 1 (2nd time)

1.

feel - ing _ no shame. _ Bap - tized _ by fire. _ To you, it's _ a game. You were

2.

bap - tized _ by fire. _____ you, it's _ a game. (Spoken:) It's the

Rhy. Fill 1

T
A
B

0 5 x x 5 x x 5 6 x 7 5 4 7 5 4

Bridge

w/Rhy. Fig. 4

sign of the times. How people mess with your mind. One day they say they love you, then they leave you behind. It ain't you they want. It's

* Rhy. Fig. 4

(end Rhy. Fig. 4)

* Two gtrs. arr. for one.

you they haunt. And the weaker they make you the deeper they take you... down till you don't know what you feel. What do you feel?

Well I know your game. It's nothing new. So you can say goodbye to me 'cause I have said goodbye to you.

A5 N.C.

A5 N.C.

A5 N.C.

Voo - doo child. Voo - doo child. You're the voo - doo, voo - doo, voo - doo, voo - doo child.

(Spoken:) Time

full

full

E5 N.C.

to take my freedom. Time to take control.

Baby, 'cause I'm on a roll.

Hit it!

Gtr. II

slack

Gtr. I w/bar

slack

Gtr. II w/Riff A (4 times) Harm. (15ma) + 3 1/2 - 3 1/2 A.H. (15ma) A.H. (15ma)

* Pull bar up.

A.H.
 (15ma)
 (3 times)
 Gtr. I play Riff A
 Gtr. III play Riff A1
 P.M.
 P.M. → A.H.
 4 5 7 7 7 7 5 (5) 9 7 9 x 7 9 9 7 8 8 9 9 12 14 15

A.H. pitch: D

* Execute bend w/L.H.

Riff A

P.M. ↓

T
A
B

0 0 7 6 5 4 x 7 6 5 3

Riff A1

P.M. 1

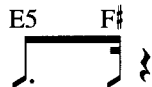
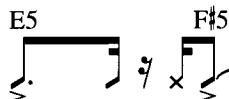
T
A
B

9 8 7 6 x 9 8 7 10

7 7

Chorus

Rhy. Fig. 5



(end Rhy. Fig. 5)

Rhy. Fig. 5 & 6 (3 times)

E5 F#5



Bap - tized by fire, paint - ed by rain. You're un - der the spell,

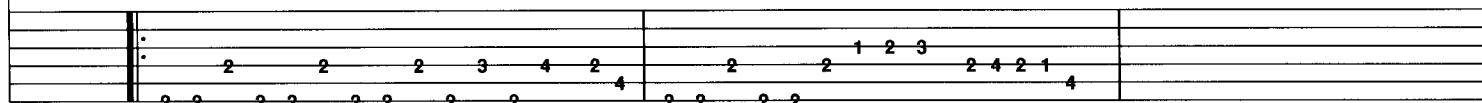
Rhy. Fig. 6

(end Rhy. Fig. 6)



P.M. P.M. P.M. P.M. P.M.

P.M. P.M.



E5 F#5

E5 F#5

E5 F#5



feel - ing no shame. Bap - tized by fire, to you, it's a game. You were

1.

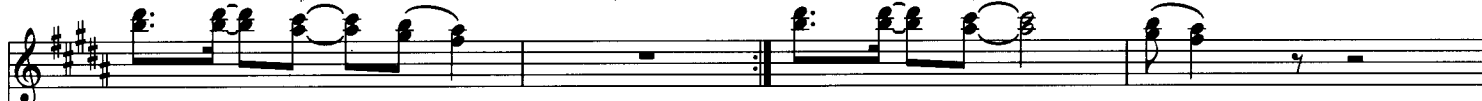
E5 F#5

E5 F#5

2.

E5 F#5

E5 F#5



bap - tized by fire.

bap - tized by fire.

8va



1/2

18

(10)

⑥ 2fr.

F#5

④ 4fr. 3fr.

F#5 F#5

2fr.

E

1fr.

Eb

⑤ 4fr.

C# B

2fr.

A#

1fr.

B

⑥ 2fr.

F#5 F#5

Gtr. I

P.M.

8va



3

5

10

T

T

T

T

T

T

T

T

T

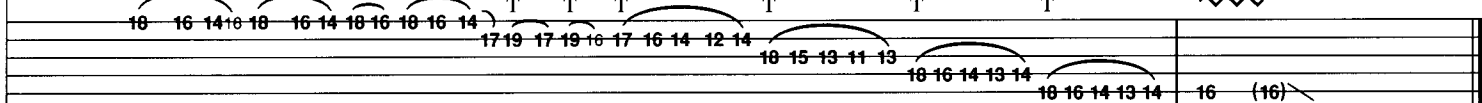
T

T

T

T

T



18

16

14

18

16

14

18

16

14

17

19

17

19

16

17

16

14

12

14

10

15

13

11

13

18

16

14

13

14

18

16

14

13

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14

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16

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13

14

16

14

13

14

Verse 2:

From out of the trash.
To burn in desire.
Still this pouring rain
In your heart
Will keep you spinning in
The same direction.
Can't you see it ripping
Your world apart?

You Are The Saint, I Am The Sinner

Words and Music by Kip Winger and Reb Beach

Tune Gtr. down 1/2 step:

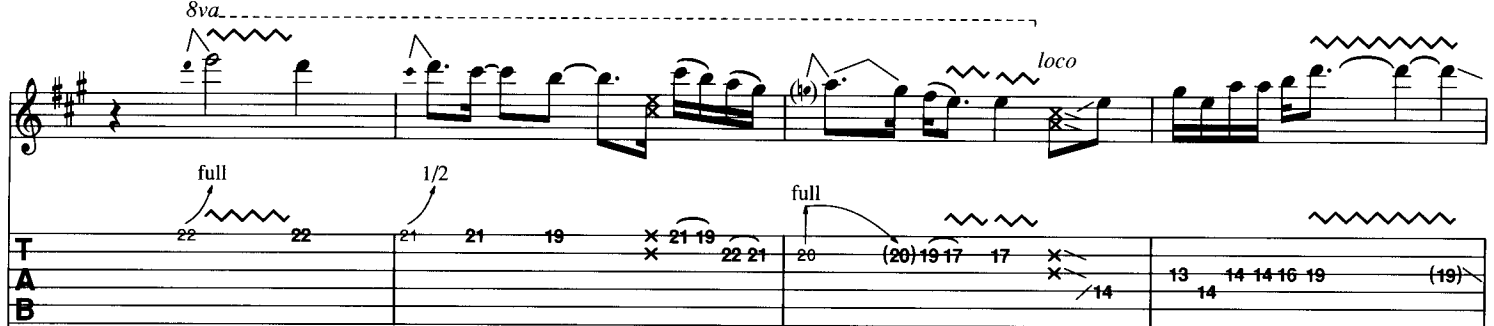
- ⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Moderate rock $\text{♩} = 110$

N.C.

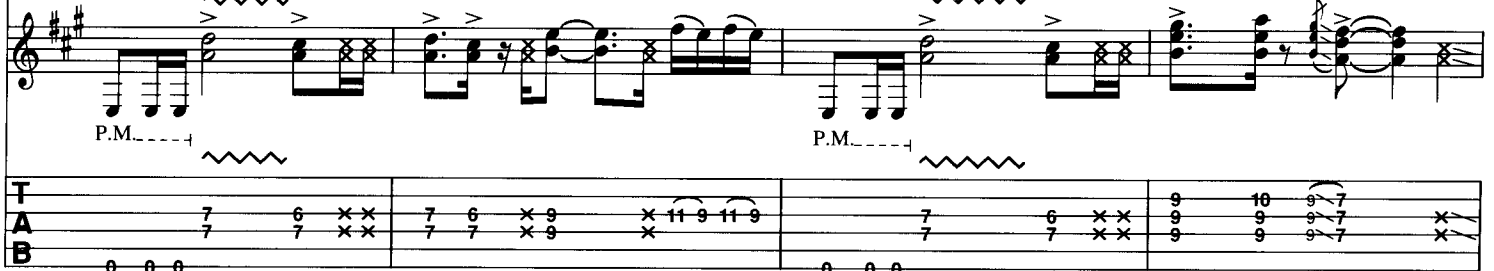


N.C. D5 A D5 A E5 N.C. D5 A E Esus4 D



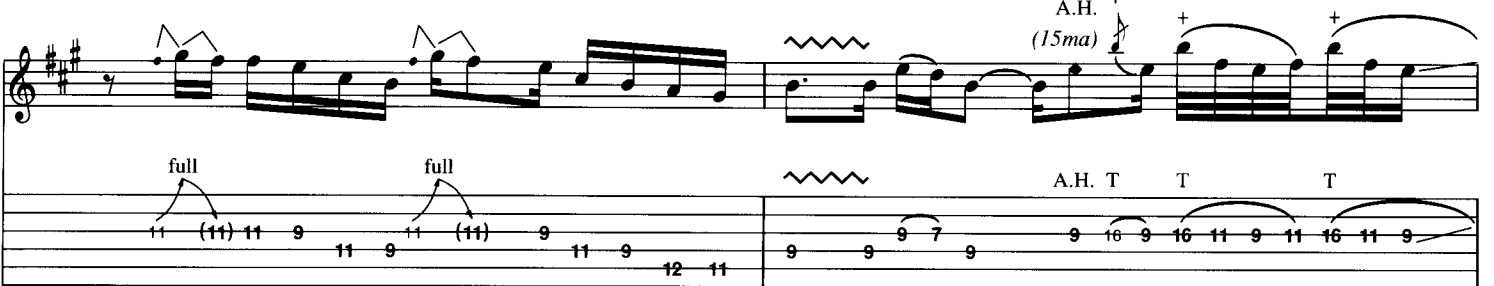
Rhy. Fig. 1

(end Rhy. Fig. 1)



w/Rhy. Fig. 1

N.C. D5 A D5 A E5 A.H. (15ma) N.C.



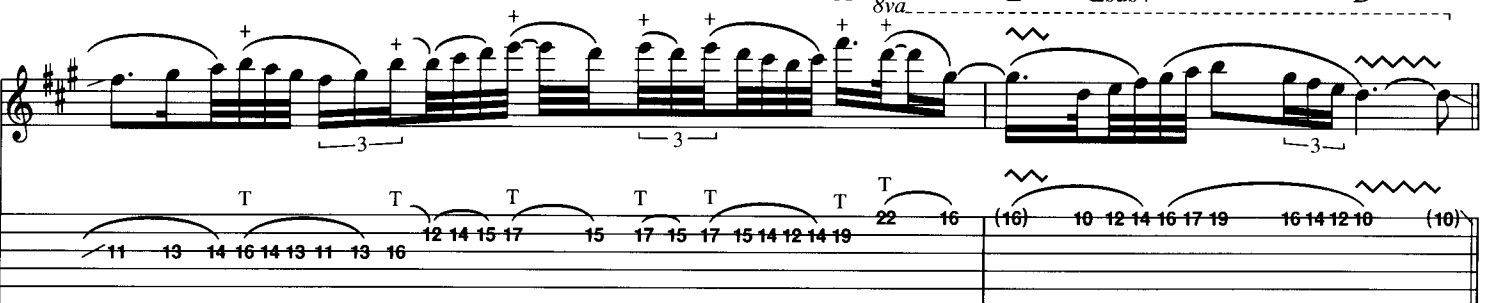
D5

A

E

Esus4

D



Verses 1 & 2
N.C.

1. Do you real - ly _ be - lieve that I can't see in -
2. You love watch - ing _ the blood from my soul, drip - ping

Rhy. Fig. 2A

P.M.-----

14 12 11 12 13 14 12 14 13 12 16

Rhy. Fig. 2B

P.M.-----

7 5 4 5 6 7 5 7 6 5 4

side off your of cold your heart? _ } But like the
off of your hands. _ }

(end Rhy. Fig. 2A)

P.M.-----

14 12 11 12 13 14 12 14 12 13

(end Rhy. Fig. 2B)

P.M.-----

7 5 4 5 6 7 5 7 5 6

w/Rhy. Fig. 2A & 2B

I have wit - nessed _ you. Now let the truth be a light in _ the _ dark. }
ris - ing sun, your _ re - flec - tion will come, put you up on _ the _ stand. }

A5 N.C. A5 N.C. G5 N.C. A5 N.C.

Yeah, I can see, so clear - ly. Right through your cry - in'.

P.M. P.M. P.M.----- P.M. P.M. P.M.

A5 N.C. G5 N.C. w/Rhy. Fig. 2A & 2B (1st 3 bars only)

There's no de - ny - in'. You point the fin - ger, { from cast the first stone. up - on your throne. You

P.M.----- P.M.

w/Rhy. Fill 1 (1st time) w/Rhy. Fill 2 & 3 (2nd time) B5 N.C. Chorus w/Rhy. Fig. 1 N.C. D5 A

Know - ing you're guilt - y, you're still blam - ing me. Say - in', { you are the saint, prom - ise, you wink, you hon - est - ly think that

D5 A E5 N.C. D5 A E Esus4 D

I am the sin - ner. You laugh as my heart turns to stone.

Rhy. Fill 1 B5 D5 * 1

w/bar * 1

T A B 4 7 1 4 7 2 5

* Pull bar up.

Rhy. Fill 2 B5 D5 Harm. * 1 1/2 (8va)

w/bar Harm. * 1 1/2

T A B 4 7 4 4 7 2 5

* Pull bar up.

* Rhy. Fill 3 B5 D5 Harm. * 2 (8va)

w/bar Harm. * 2

T A B 4 7 2.6 4 7 9 7 9 7

* Very lowly mixed overdub Gtr. ** Pull bar up.

w/Rhy. Fig. 1 (1st 2 bars) N.C. D5 A D5 A E5 N.C. 1. w/Rhy. Fig. 1 (last 2 bars) D5 A

You are _ the saint, I am _ the sin- ner. Pray till _ my flesh hits _ the

E Esus D 2. E5 N.C.

bone. Pray till my flesh hits the bone. Hey!

w/bar

7 9 10 7 3 5 3 0

Verses 1 & 2 B5

1. Na, na, _ na. _ Na, na, _ na. _ } No! No!

2. No, no, _ no. _ No, no, _ no. _ }

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M. P.M. P.M. P.M.

4 2 1 5 6 5 6 6 7

N.C. D5

Na, na, _ nay. _ Na, na, _ nay. _

Rhy. Fig. 4 (end Rhy. Fig. 4)

P.M. P.M. P.M. P.M.

7 5 4 3 4 3 4 4 5

w/Rhy. Fig. 4

N.C.

D5

Na, na, _ na, nay. _____

8va. _____

6 6 7

T 22 20 17 T 22 20 17 T 20 17 15 20 17 20 17 15 T 20 17 15 19 10 14 10

Guitar Solo

w/Rhy. Fig. 3 (2 times)

N.C.

loco

P.M.----- P.M. P.M.-----

A.H. (8va) Harm. (8va) B5 N.C. Harm. (8va) +2 1/2 Harm. (8va)

* -1/2 +1 +1

Harm. vib. w/bar +1 Harm. * +1/2 Harm.

11 11 11 14 11 13 x x 12 14 14 x 2.6 (2.6) 2.6 (2.6) 9

* Depress bar before striking note.

** Tap midway between the 2nd and 3rd frets (2.6) to get this harmonic.

w/Rhy. Fig. 4 (2 times)

B5 N.C.

D5

Harm. (15ma) A.H. (8va) A.H. *loco* A.H. (15ma)

Harm. A.H. A.H. trem. A.H.

(3) 2.6 9 11 x 9 7 7 20 22 20 17 20 17 17 19 17 19 17 19 17 19 17 17 17 19 17 17 19 17 19 (19)

N.C.

D5

8va. _____

3 6

T T T T T

7 10 14 12 10 9 10 12 14 9 12 14 16 14 12 9 12 14 16 12 15 17 15 12 15 12 15 17 20 (20)

Verse 3

w/Rhy. Fig. 2A & 2B

N.C.

3. Soon to your _ de - mon, you'll be a slave, _ watch-ing these _ words. _ But

Chorus

w/Rhy. Fig. 1 (4 times)

N.C.

D5

A

D5

A

E5

N.C.

un - til _ that day, you are _ the saint, I am _ the sin - ner. You

D5

A

E Esus4

D

N.C.

D5

A

laugh as _ my heart turns _ to _ stone. _ You are _ the saint,

D5

A

E5

N.C.

D5

A

I am _ the sin - ner. Pray till _ my flesh hits _ the

E Esus4

D

N.C.

D5

A

bone. You are _ the saint,

8va. + + 3 dim.

T 14 16 17 19 21 22 21 19 17 16

13 14 16 14 13 14 16 18 19 21

D5

A

E5

N.C.

D5

A

E Esus4

D

I am _ the sin - ner. You laugh as _ my heart turns _ to _ stone. _

10 9 9 9

N.C. D5 A D5 A E5 N.C.

You are the saint, I am the sin - ner.

dim.

(9)

D5 A E Esus4 D

You are the saint. No,

8va. loco

* T T T T

16/17\16 14 12 16/17\16 14 12 16/17\16 14 12 16/17\16 14 0 7 12 7 14 7 14 7 14

11 9

* Tap and slide w/pick.

N.C.

no, no. You are the sin - ner.

P.M. P.M. P.M. P.M.

7 0 0 0 0 0 5 0 0 0 0 0 7 5 7 0 0 0 0 0 5 0 0 0 0 0

E5 D5 E5 N.C. E5 D5 E5

You are the sin-ner.

* * *

P.M. P.M.

(9) (7) (9) 7 5 9 7 9 7 5 7

* Background overdubbed Gtr. plays power chords here.
Main Gtr. plays single notes not in parentheses.

In The Heart Of The Young

Words and Music by Kip Winger

Tune Gtrs. down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately slow rock ♩ = 80

Intro

(w/Fretless Bass & Synth.)

Verse 1

1. There's a fire _____ in the heart of the young. _____

Hu - man tem - ples draw-ing pow - er from the sun. _____

Rais - ing sails, _____ nav-i - gat - ing the dawn. _____

Hear the thun - der. Now, _____ we're _____ a mil - lion strong.

Chorus

Woah! _____ The light shines in the heart of the young. (end Rhy. Fig. 1)

Rhy. Fig. 1

P.M. P.M. P.M.

T 6 5 5 5 5 5 7 7 2 2 2
A 5 5 5 5 5 5 7 7 2 2 2
B 3 3 3 3 3 3 5 5 0 0 0

w/Rhy. Fig. 1

Woah! _____ We're fight - ing for a new way to say, "Car - ry on," and

F5 C5 D5 A5 F5 C5

Rhy. Fill 1

(Both notes vib.) P.M. P.M.

T 10 (10) 5 5 5
A 10 (10) 5 5 5
B 3 3 3 3 3

w/Rhy. Fig. 1 (2nd bar)

w/Rhy. Fig. 1 (1st bar only)

D5 A5 F5 C5

see be - hind this ma - te - ri - al il - lu - sion. The

D5 E5 F5 Verse 2 N.C. A5 N.C. A5 N.C.

fu-ture of all is a-live in the heart of the young. 2. There's a song

Rhy. Fig. 2 (end Rhy. Fig. 2)

in the heart of the young. Loud and clear - ly, the band goes march-in' on,

E5 F#sus2 N.C. A5 N.C. A5 N.C. C5 F5

with the force of a thousand gods. Hear the mu - sic,

N.C. A5 N.C. A5 N.C. E5 F#sus2 N.C. N.C. A5 N.C. A5 N.C.

see be - hind this ma - te - ri - al il - lu - sion. The

Chorus

w/Rhy. Fig. 1

w/Fill 1

C5 F5 G5

F5 C5

D5

A5

w/Rhy. Fig. 1 (1st bar only)

F5 C5

we're a mil - lion strong. Woah! _____ Put your trust _ in the heart _ of the young. Woah! _____ The

5 3 5 5 5 5 3 3 3

D5 N.C. A5

G♭5

D♭5

E♭5

B♭5

N.C.

rise of _ the re - bel - lion _ has just be - gun. _____ The trum - pets sound _ off the count-down for a

P.M. P.M. P.M. P.M. P.M. P.M.

7 7 2 2 11 11 6 6 6 6 8 8 8 8 6 6 6 6 6 4 4 6

G♭5

D♭5

E♭5

F5

new day's _ dawn. _ The fu - ture of all _ will sur - vive, _ it's a - live.

P.M. P.M. P.M. P.M. P.M.

11 11 (11) 6 6 6 6 8 8 10 10 10 10 x x

Fill 1

Harm. (8va)

T A B

* Bar depressed before tapping harmonic.

E5

N.C. F#5

G#5

N.C.

8va

full

full

full

full

19 (19) 18 21 21 19 21 (21) 19 19 18 19 (19) 21 16 14

Show me _ you're _ still a - live! _____

P.M. $\text{—} \text{—} \text{—}$

P.M. $\text{—} \text{—} \text{—}$

P.M. $\text{—} \text{—} \text{—}$

0 0 0 0 2 2 2 2 4 4 4 4 4 4 6 6 6 6 2 2

B5

E5

N.C.

loco

8va

loco

3 3 6 6

14 16 14 13 12 13 13 12 13 12 13 15 12 14 16 12 16 12 16 12 14 16 18 16 17 16 14 16 15 16

P.M. $\text{—} \text{—} \text{—}$

P.M. $\text{—} \text{—} \text{—}$

4 4 2 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 2 4

F#5

N.C.

8va

First system of musical notation for F#5. The staff shows a melodic line with a triplet of eighth notes, a wavy line indicating a bar, and a full note. The bottom staff shows a sequence of numbers: 14, 16, 15, 15, followed by a wavy line, and then 16, 15, 15, 16, 18, 13, 14, 16, 13, 14, 13.

Second system of musical notation for F#5. The staff shows a melodic line with a wavy line indicating a bar, a full note, and a wavy line. The bottom staff shows a sequence of numbers: 7, 6, 4, 4, 4, 4, 2, 2, 2, 1, 4, 1, 4, 3, 4, 4, (4).

Eb5

N.C.

Third system of musical notation for Eb5. The staff shows a melodic line with a wavy line indicating a bar, a full note, and a wavy line. The bottom staff shows a sequence of numbers: 16, 13, 14, 13, 15, 20, 17, 17, 17, 17, 10, 10, 20, 18, (10), 15, 17, 13, 13, 13.

Fourth system of musical notation for Eb5. The staff shows a melodic line with a wavy line indicating a bar, a full note, and a wavy line. The bottom staff shows a sequence of numbers: 1, 4, 1, 4, (4), 8, 4, 8, 6, 8, 6, 3, (3), 3.

Ab5

N.C.

A.H.
(15ma)

8va

Fifth system of musical notation for Ab5. The staff shows a melodic line with a wavy line indicating a bar, a full note, and a wavy line. The bottom staff shows a sequence of numbers: 11, 11, 13, 11, 15, 15, 13, 13, 13, 13, 13, 14, 10, 14, 16, 21, 14, 10, 14, 13, 15, 10, 13, 15, 15, 15, 10, (16), 17, 19, 16, 16.

Sixth system of musical notation for Ab5. The staff shows a melodic line with a wavy line indicating a bar, a full note, and a wavy line. The bottom staff shows a sequence of numbers: 4, 6, 4, 4, 4, 1, 4, 1, 4, (4), 3, 4, 4, 6, 0, 4.

Verse 3

N.C. A5 N.C. A5 N.C. E5 F5 N.C. N.C. A5 N.C. A5 N.C.

3. And there's a fire _____ in the heart of the young. _ See the light - ning

w/Fill 2

C5 N.C. F5

N.C. A5 N.C. A5 N.C. E5 F#sus2 N.C.

strike the cur - tain with the force _____ of a __ thou - sand gods. _

Chorus

w/Rhy. Fig. 1

N.C. A5 N.C. A5 N.C. C5 F5 G5 N.C. F5 C5

_____ Hear the thun - der, it's in the heart of the young! Woah! _____ Can't you

* Depress bar before tapping harmonic.

Fill 2

* Bar depressed before tapping harmonic.

D5 A5 F5 C5 D5 A5

feel it burn - in' the heart _ of the young? Woah! _____ We're fight - ing for _ a new way to say,

A.H. (8va)

A.H. full

15 13 (13) (13)

F5 C5 D5 A5 F5 C5

"Car - ry _ on." _ The trum-pets sound _ off the count-down for a new day's _ dawn. _ The

A.H. (8va)

8va

A.H.

19 17 17 17 17 20 20

D5 N.C. E5 N.C. w/Rhy. Fill 2 (w/Fretless Bass & Synth) Grs. tacet Repeat and fade

fu-ture of all _ is a - live in the heart of the young! The fu-ture of all, _ we sur-vive, it's a-live. The

8va

(20)

Rhy. Fill 2

P.M. _____

T	8	8	8	8	8	8	8
A	10	10	10	10	10	10	10
B	0	0	0	0	0	0	0

AERO
GR
PUR
BAD
00660
BAD
00660
BEAT
00660
THE E
00699
CHUG
00692
BLAC
SOUL
00692
BON
TIME
00660
BRIT
00692
BURN
00660
CIND
LO
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NI
ERIC
TH
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CR
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CR
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CR
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JO
ALIC
00660
THE
00660
DANC
00660
DEF
HI
00
HY
ALEX
00660
BRUC
MILL
00660
DIO
00660
WILL
00660
LITA
00660

